# UNIVERSAL LIMITED ART EDITIONS: A TRIBUTE TO TATYANA GROSMAN
## Selections from the Permanent Collection

Whitney Museum of American Art, Downtown Branch
at Federal Hall National Memorial, 26 Wall Street (at Broad)
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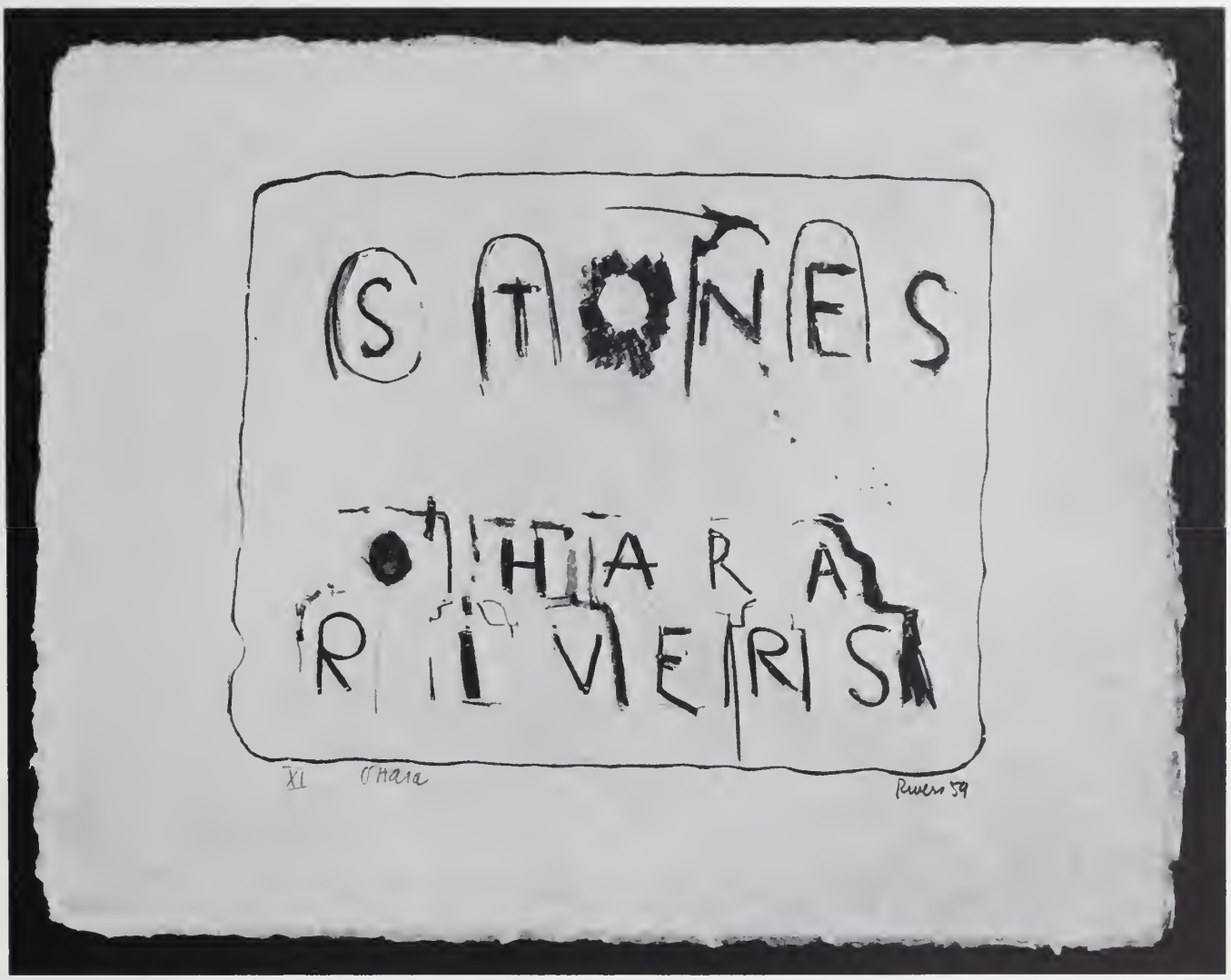


*Larry Rivers and Frank O'Hara,* Stones, *1957-59, title page*

# Tatyana Grosman and Universal Limited Art Editions: Chronology

*by Karl Willers*

**1904.** Tatyana born in Ekaterinburg (now Sverdlovsk) in the Russian Urals. Her father, Semion Michailovitch Aguschewitsch, is the owner and publisher of the paper *Ural Life,* read throughout Siberia.

*I always remembered the type, the presses, the clarity of newspaper work. Publishing brought us close to the theater because we had seats to plays and operas. We came to know the Imperial theater in Japan and the Brecht and Reinhardt in Germany. They were all part of our time. To be an impresario seemed to me a noble calling, like directing and stimulating an artist. How? To do what an artist wants, while still being aware of the outside world.*

*— Tatyana Grosman*[1]

**1914.** Tatyana, her younger brother, and mother are summering in Germany when the Russian Revolution breaks out in August. They return to Ekaterinburg, where their lives remain largely undisrupted by the revolution.

*When I think about it now, it seems to me that I was a very inward child — that I had nowhere to grow but inside. I was reading very much, always. The theory in our house was that a child must read only good literature, whether or not he understood it, and in Russia even the children's books were mostly excerpts for the major authors — Turgenev and Dostoevski and Nekrassov and, of course, Pushkin. The visits to Western Europe every summer were a torture for me, but still those days on the train were a time when I could be alone with my books and the passing landscape. The theatre also played a great part in my imagination. I think my exact, precise first memory was of going to the theatre, to see a play by Gogol. My father loved the theatre, and he had two permanent seats, for every performance. There was one theatre in the town, and it presented opera half the year and drama the other half. The most important companies from Moscow and St. Petersburg came. Ekaterinburg was not really so provincial. It was a very wealthy city, and was growing rapidly. I remember Father was always building extensions to his printing plant.*

*—Tatyana Grosman*[2]

**1917.** The Bolsheviks seize power in the fall, gaining control of many leading Russian cities, including Ekaterinburg.

**1919.** When the counter-revolutionary White Army seizes Ekaterinburg, the Aguschewitsch family leaves for Vladivostok. After several months, they move on to Japan, where they stay for ten months. Tatyana is given a Russian tutor and attends the Sacred Heart Convent School in Tokyo.

*Japan influenced me in many ways of seeing esthetically. . . . There was a certain serenity there, the possibility to meditate while learning.*

*— Tatyana Grosman*[3]

**1920.** The family sails to Venice, visits relatives in Munich and settles in Dresden. Tatyana eventually enrolls in the Dresden Academy of Applied Arts. She meets Maurice Grosman, a student at the nearby Academy of Fine Arts.

*I did four years drawing, I never considered a career as an artist, but I found my husband there.*

*— Tatyana Grosman*[4]

**1931.** Tatyana and Maurice marry against her family's wishes. They settle in Herblay, a suburb of Paris.

*Sam Francis,* Very First Stone, *1959-68*

**1933.** A daughter, Larissa, is born. The Grosmans move to the Montparnasse quarter of Paris. Their close friends include Jacques Lipchitz, Chaim Soutine, and Ossip Zadkine. Larissa dies at the age of sixteen months.

**1940.** Two days before Paris is occupied by the Germans, Tatyana and Maurice flee the city. After three weeks, they reach Ceret, a small village in the Pyrenees where they live for the next year. As Jews in Vichy France, they live in constant danger of arrest and detention.

**1941.** The Grosmans go to Marseilles, hoping to acquire a visa and passage to the United States. Along with several thousand other Jews, Maurice is arrested and sent to an assigned residence of limited detention in the village of Alzon, near Nimes. Tatyana joins him there. After acquiring the proper papers, the Grosmans are allowed to return to Marseilles but are unable to sail for America. To avoid returning to detention in Alzon, Maurice admits himself into a private sanitarium for the insane near Marseilles. Tatyana clandestinely stays with him there. Eventually, they both flee the sanitarium to avoid arrest.

**1942.** In November, after weeks spent in hiding, the Grosmans travel with false identity papers to Le Boulou, a small town in the Pyrenees near the Spanish border. They cross the border into Spain on foot and walk to Barcelona.

*All during the walk through Spain, I was absolutely so* happy *. . . I was never afraid, and I felt free. Somehow, we just discovered what we needed, we found food to eat and places to sleep. Later, in Barcelona, when we were finally able to legalize ourselves, I was almost sad.*

*— Tatyana Grosman*[5]

**1943.** With help from the Hebrew Immigrant Aid Society in Barcelona, the Grosmans receive visas and transportation to the United States. They land in Philadelphia and travel directly to New York, settling in a studio apartment on 8th Street in Greenwich Village. They live a quiet life on the fringes of the city's art world.

*Between 1945 and 1955, I helped my husband in the tradition of the artist's wife, I poured tea for his friends.*

*— Tatyana Grosman*[6]

**1944.** While looking for a summer cottage on Long Island, the Grosmans have a chance meeting with a Dominican priest, Father Albert, who shows them a small house on an estate owned by the Dominican Order. The house, located at 5 Skidmore Place in West Islip, becomes their regular summer retreat.

*Suddenly a limousine stopped . . . driven by a man who asked us if he could give us a ride. As we drove, we answered his questions, telling him why we were there. Soon we came to a beautiful house, and the car stopped at the corner to let us out. Mr. Albert — I had learned that was his name — said to us, "If you don't find anything, come see me tonight." Later that evening we went to see him and knocked on the door of the white mansion, but there was no answer. Disappointed, we started toward the park behind it; we saw a man cutting roses and it was Mr. Albert. After we spoke, he went into the mansion and came out with a key. He took us to a fine white house and said, "Do you like this house?" Of course we were thrilled and, when we told him so, he held out his hand saying, "Here is the key to your kingdom."*

*— Tatyana Grosman*[7]

**1949.** The Grosmans buy the house in West Islip.

*Why did it all work out? It is the house — miracles happened here!*

*— Tatyana Grosman*[8]

**1955.** Maurice suffers a heart attack. Tatyana moves their household to West Islip. In order to provide an income, she begins to publish small editions of silk-screen reproductions which Maurice produces after works by Mary Callery, Max Weber, and Jacques Lipchitz.

*William Lieberman and Carl Zigrosser had made me realize the difference between work made without the artist's collaboration and original prints in which the artist himself participates. . . . After that, I knew I wanted to make originals, and the fact was I didn't much like silk screens — didn't like the smell or something. What I really wanted was for the artist to work with his hand on a surface. . . .*

*— Tatyana Grosman*[9]

**1957.** Mrs. Grosman establishes Universal Limited Art Editions in the house at West Islip. Her intention is to publish fine, hand printed books on which artists and writers collaborate.

*My great interest, my real passion, had always been books, books with visual images. I had just read a lovely book that inspired me very much, a book by Monroe Wheeler called 'Modern Painters and Sculptors as Illustrators,' in which he spoke about artists doing graphic work to illustrate books of poetry — Picasso and Matisse and others did that in France — and he said that the ideal thing would be for an artist and a poet to work together on a book. The idea seemed very beautiful to me. I had already started to work with artists I admired — on silk-screen prints. Then, by pure luck, I found two fine lithographic stones in the front yard of our house — real Bavarian lithographic stones, which had been discarded years and years before and were being used as part of a path. And somehow I got the idea that I could use these stones to make a book of the kind Mr. Wheeler had described.*

*— Tatyana Grosman*[10]

*The highest type of illustrated book is the joint work of author and artist who are contemporaries, working as in equal collaboration; inspired by similar feeling; approaching the same subject-matter from opposite directions; dealing with it twice within the covers of the one volume. Ideally speaking, the work of either author or artist would be complete without the other: the text well worth reading, in the cheapest, barest format; the series of designs fit to stand alone, and be judged on its own merits. As they appear on equal footing, our sense of the greater importance of one or the other will depend on which of the two arts we are most sensitive to. Neither should seem to take precedence. Of course, one does precede the other, in practice; but our impression in the ideal instance is of simultaneity, as if a free enthusiasm author and painter had each created alone, and the results had just happened to coincide: an impression of spiritual unity.*

*— Monroe Wheeler*[11]

**1957-59.** At Mrs. Grosman's invitation, Larry Rivers and poet Frank O'Hara collaborate on a series of twelve lithographs entitled *Stones*, U.L.A.E.'s first publication. Mrs. Grosman delivers the lithographic stones to Rivers' studios in Southampton and New York. The printing is done by master printer Robert Blackburn at U.L.A.E.'s studio in West Islip. During the same period, Rivers produces *The Bird and the Circle*, the first single print issued by U.L.A.E.

*Let's see — it started with this Siberian lady Tanya who came to my house in the summer of 1957. Her life at the time called for an activity. She found it and dedicated herself with a gentle fury to the production*

*Jim Dine,* Midsummer Wall, *1966*

*of lithographs. It had some other beginning, but when she arrived in '57 the final form of her dedication had emerged. She wanted me to work on lithograph stones with a poet. She had the devotion, the press, and she would print. She had just come from Barney Rosset; she had asked him what poet would be good for this project. At the time Barney was about to publish a book of Frank O'Hara's poems. He suggested Frank and (dopey fate) Frank was my guest when she arrived. On the basis of what had been gestating in us for many years we agreed to do it.*

*— Larry Rivers*[12]

*He (Larry Rivers) was eager to experiment, and his impatience really got me started in single editions. . . . Until then, I had been thinking only of books.*

*— Tatyana Grosman*[13]

**1958.** Mrs. Grosman invites Fritz Glarner to make his first lithographs with U.L.A.E. and delivers stones to his studio.

*I thought it might be an interesting counterbalance to Larry (Rivers) to invite an artist who was very pure and very calm. . . . Glarner happened to live near . . . so I took him some stones. Mr. Blackburn had told me where to buy more lithographic stones, so I had several by this time. It's funny — when Max Weber heard that we were doing lithographs, he told me, "You must invite* young *artists, so they can carry those heavy stones."*

*— Tatyana Grosman*[14]

**1959.** Sam Francis begins his first lithographs with U.L.A.E. after Mrs. Grosman delivers stones to his studio. Insisting that the artist must personally approve the inks and proofs of an edition, Mrs. Grosman does not print the stones Francis produces until 1968, when he returns to the United States after extensive travels abroad.

Upon its release, the first edition of *Stones* by Larry Rivers and Frank O'Hara is purchased by the Museum of Modern Art in New York.

Maurice Grosman begins work on *From Jewish Poems,* a series of thirteen lithographs illustrating excerpts from Yiddish poetry. The project, issued by U.L.A.E. in 1965, takes six years to complete.

Grace Hartigan begins her first lithographs with U.L.A.E.

*(The Grosmans) . . . dropped by the studio with some stones and litho crayons and tusche. I stalked these new presences in my life for a few days and then attacked them — it was a real encounter. I found the stone had a will and life of its own, not just a passive surface. I think the Grosmans were surprised by my freedom, in this new medium, yet they found ways to print what might be insurmountable technical problems and took great care in finding just the right paper for my work.*

*— Grace Hartigan*[15]

*The stone itself imposes, inspires, limits. The grain is always slightly different, one is rough and one is gentle. Some stones are grey like granite, some more sand-colored and one has beaten edges, another smooth. No two stones are alike.*

*— Tatyana Grosman*[16]

**1960.** Jasper Johns makes his first lithographs with U.L.A.E., producing several editions of single prints. He then begins work on *0-9 (Three Editions: A/C, B/C, C/C),* a series of thirty lithographs which will take three years to complete. To avoid having Mrs. Grosman transport lithographic stones to his studio, Johns sets the precedent, followed by other artists, of working on the stones for *0-9* at the studio in West Islip.

*All these years I've worked only with people I wanted to work with, people I was interested enough in and I felt I could introduce to a different medium. I observed their work for a while because I never jump into an adventure. I watched Jasper Johns for two years before I had the courage to approach him. I saw his show at the Modern and twice at Castelli. His work was irresistible, so I wrote him a letter. I assumed I would have an answer in three days. One day from here to New York, one day he would reflect and another day I would have my answer. I waited and waited and felt every ship was burned. I was completely lost. It had to be Jasper Johns or my life was ended, finita!*

*Perhaps a week later he called from South Carolina to say he had received my letter and that as soon as he came back to New York he would see me. A few days later he called to say he would come at this and this time. So I was sitting at that time waiting for Jasper Johns. I didn't know how he looked. Suddenly in dashed this adolescent boy who says, "Can you tell me where I can find 5 Skidmore Place?" I thought, . . . what does he want from me? . . . I said, "This is 5 Skidmore Place." He looked at me and said, "My name is Jasper Johns," I couldn't believe it, this kid was Jasper Johns.*

*— Tatyana Grosman*[17]

*First, the zero (of the series* 0-9*), very classic, in black ink on off-white paper, and then printed in gray on the unbleached paper — very mysterious and moody — and then once again, very luminously printed in yellow on pure white, like sunshine! And after that came the metamorphosis to the number one, but you could still see the zero through the one. What a discovery — that the same stone could have so many moods! And that is what fascinates me to work with Jasper. His subjects are so familiar — flags, targets, numbers, alphabets. Everything is so known. But it is so unexpected each time. In lithography, on stone, or in etching — in etching with aquatint — or on the hand-fed offset press, he is really playing each medium as an instrument, and the subjects become different personalities.*

*—Tatyana Grosman*[18]

*Robert Rauschenberg,* Glacial Decoy Series II, *1979*

**1961.** Helen Frankenthaler, Robert Goodnough and Robert Motherwell begin their first lithographs at U.L.A.E.

*I began making prints because artist friends of mine began working at Tanya Grosman's workshop. . . . It seemed sort of old-fashioned and not the sort of thing that I would be interested in. It was really Grace Hartigan and Larry Rivers who first got me to go. They said, "Well, try it once, just try it." Tanya was eager, and . . . spared nothing — in work, in generosity, in spirit, in money, in materials, in great largesse. She was a real avant-garde lady. And she taught me so much about attitude, graphics, approach, and like any great teacher, about things I didn't know that I knew. If you had a project that was complex and was going to involve five steps and five people, what was great about Tanya's was that they accepted this; they really made you feel that the artist is supreme.*

— *Helen Frankenthaler*[19]

**1962.** Zigmunds Priede begins work as the master lithographic printer at U.L.A.E.

The Armand and Celeste Bartos Fund is established to purchase the first print of every edition issued by U.L.A.E. for the Museum of Modern Art in New York.

Robert Rauschenberg produces his first lithograph, *Abbey's Bird,* at U.L.A.E.

*Tanya called me so often that I figured the only way I could stop her was to go out there. . . .*

— *Robert Rauschenberg*[20]

*I began lithography reluctantly, thinking that the second half of the 20th century was no time to start writing on rocks. This biased idea was soon consumed in the concentration any unfamiliar medium requires. Lack of preconception and recognition of the unique possibilities in working on stone . . . suggested that the approach acknowledge this. . . . As part of its content, my work has always had to include and utilize actual elements from everyday life which were not necessarily considered artist's materials. . . . My lithography is the realization and execution of the fact that anything that creates an image on stone is potential material.*

— *Robert Rauschenberg*[21]

**1962.** Jim Dine and Lee Bontecou begin their first lithographs at U.L.A.E.

*Working with Tanya Grosman at Universal Limited Art Editions on Long Island has been the catalyst for everything. She is the only person I have ever met with standards for everything from coffee and babka to violet litho ink. She has made me aware of paper.*

*Prints are the reason for some of my paintings. Lithographs take enough time, more than anything else I do, so that they make me think about everything. I do not care what it takes to make a print.*

— *Jim Dine*[22]

*Paper is the fabric of the print. It can be rough or smooth, white or off-white; it can have big margins or narrow margins. It can be a great inspiration.*

— *Tatyana Grosman*[23]

**1963.** The lithograph *Accident* (1962-63), produced at U.L.A.E. by Robert Rauschenberg, wins the Grand Prix at the International Print Exhibition at Ljubljana in Yugoslavia. It is the first American print to receive this prestigious award.

Mrs. Grosman invites Barnett Newman to make his first lithographs at U.L.A.E. He begins work on *18 Cantos,* a series of eighteen lithographs accompanied by a preface in which Newman describes his creative reaction to lithography. The project is issued the following year.

*I think what happens here is that I'm not very interested in production. . . . Barnett Newman said a wonderful thing: he said that printing is like music — the artist is the composer, and the printer is the interpreter. And the interpretation is so important! Here the intention has always been that whatever the printer can do in one day, that becomes the size of the edition. If he prints twenty, thirty, forty, then that's it, and I don't want him to continue the next day and do more, because his touch will be different, everything will change. The printer must be* with *the work. He is not imitating a machine, because a machine can do much better as far as speed is concerned. The printer must be with it, like music; he knows that here is a crescendo, here a diminuendo — he feels it!*

— *Tatyana Grosman*[24]

**1964.** A young writer named Tony Towle becomes the secretary at U.L.A.E. in order to help Mrs. Grosman with the growing administrative responsibilities of the workshop.

Marisol (Escobar) and James Rosenquist begin their first lithographs at U.L.A.E.

Robert Rauschenberg produces *Shades,* a "book" in the form of a "lithographic object" consisting of five lithographed sheets of plexiglass whose positions within an aluminum frame can be randomly arranged.

Fritz Glarner begins work on *Recollection,* a book of fifteen lithographs on loose sheets illustrating Glarner's own notes concerning relational painting. Lee Bontecou and the writer Tony Towle begin collaboration on *Fifth Stone, Sixth Stone,* a series of six etchings by Bontecou with facing prose and a concluding poem by Towle. Both projects, issued in 1968, take four years to complete.

*The first time I saw Lee Bontecou's work was in 1964. . . . I began working as secretary at Universal Limited Art Editions the summer of that year, where I met the artist, as she was working on the lithograph* Sixth Stone. . . . *Later that summer, Tatyana Grosman encouraged me to take notes on Lee's work for possible publication in some not clearly defined future project. . . .*

*Later still, after the etching studio had been established, Tatyana encouraged Lee to do etchings reminiscent of the lithographs my notes were on. The resulting portfolio,* Fifth Stone, Sixth Stone, *(the relentlessly logical title I had given my piece) combines Lee's aquatints facing my writing on folded pages. She solved my brevity by spacing the lines of prose very widely, but evenly, apart.*

— *Tony Towle*[25]

**1966.** U.L.A.E. receives a fifteen thousand dollar grant from the National Endowment for the Arts to buy an etching press and build an etching studio onto the house in West Islip. Donn Steward becomes U.L.A.E.'s master intaglio printer.

**1967.** Jasper Johns begins work on *1st Etchings,* a portfolio of six etchings with a photoengraving of the etched subject's prototype printed on the same sheet. The project is completed the following year. After printing *1st Etchings,* Johns reworks the plates, adding aquatint, an intaglio process called "open-bite," and more linework, to produce the portfolio *1st Etchings, 2nd State* (issued 1969).

*Everything that happens out there happens awfully slowly. . . . When something doesn't come out just right, for example, Tanya gets upset and has to figure out why. It may be that if the same process is repeated it will come out fine the second time, but she can't accept that — she has to* know. *Sometimes, when there are two ways of doing something, I will ask her which one costs more. Tanya won't tell me — she'll say that that's for her to worry about. Usually, I don't care which way we do it, and knowing about the cost would help me to decide, but she won't have that. . . . There are times out there when it takes weeks before you can see the results of some decision you've made, and by then you may have decided otherwise. All Tanya's prints show the effects of this kind*

*of slowness, this deliberation. They're more dense, maybe. Somehow, everything that comes out of there gets stamped with her personality.*

*— Jasper Johns*[26]

*And always between the idea and the execution of a print there is — something, I don't know what. Maybe I ask a question, and the artist thinks about the question, and it leads to other thinking. Sometimes, you see, the artist himself does not realize that between putting a mark on paper and printing is a difference. Putting on paper is like writing a letter to a friend. But if you publish a print, an edition, a book, and let it go out into the world, to be distributed so many different ways, that is something else. It must not be rushed. Sometimes it is good just to let an edition sit for a while, and maybe you will later add something or take something away. I thing it is my responsibility that the artist should not ever have reason to regret what he has done.*

*— Tatyana Grosman*[27]

While visiting U.L.A.E. with Rauschenberg, Cy Twombly begins working on copper plates in the etching studio. Four of the plates Twombly etched are printed and issued the same year as *Notes I-IV*. Eight years later, in 1975, six other plates he had etched upon this first visit are printed and released in a portfolio entitled *Sketches*.

The poet Edwin Schlossberg begins work on *Wordswordswords*, a portfolio of seventeen original poems. The project of "visual poetry" is issued by U.L.A.E. the following year.

The master lithographic printer Fred Genis begins working at U.L.A.E.

**1968.** Barnett Newman produces *Notes*, a series of twelve etchings and six etchings with aquatint.

Robert Motherwell begins work on *A la Pintura*, a series of twenty-one abstractions in soft-ground etching and aquatint accompanying a cycle of poems of the same title written by the Spanish poet Rafael Alberti between 1945 and 1952. The project takes four years to complete and is issued in 1972. Motherwell also begins work on a series of seventy-five uniquely torn and collaged prints entitled *Gauloises Bleues*.

*. . . the master printer in the engraving workshop at Mrs. Grosman's, Donn Steward, introduced me to aquatint. . . . Over four years, Steward's sensitivity of technical response to my intentions, as well as suggestions and even anticipations (so closely did we work together) was sustained in a way that I would not have thought possible. In the midst of this technological era, one of my cherished experiences has been to work with a great and meticulous craftsman. . . .*

*Tatyana Grosman brought all together. Her integrity, tenacity, endless patience, extravagance with time and materials are as rare as is the ambience of her workshops, where it is simply assumed, as seldom elsewhere nowadays, that the world of the spirit exists as concretely as, say, lemon yellow or woman's hair, but transcends everyday life. At West Islip, this consciousness permeates every moment. Matisse said on his American journey that New York has the most beautiful light anywhere. I intended this book* (A la Pintura) *to have some of that light, as well as the inner light of 5 Skidmore Place, West Islip, Long Island.*

*— Robert Motherwell*[28]

Larry Rivers and writer Terry Southern begin collaboration on *The Donkey And The Darling*, a "fairy tale" written by Southern and illustrated by Rivers. The book-like portfolio of fifty-two lithographic pages, issued in 1977, takes nine years to complete.

**1969.** Bill Goldston, a trained lithographic printer, comes to U.L.A.E. as Zigmunds Priede's assistant. He stays to become the master printer and studio manager at U.L.A.E.

A lithographic process using photo-sensitive stones is first developed at U.L.A.E. by Robert Rauschenberg and master printer Zigmunds Priede.

*Bob (Rauschenberg) is always bringing something new, some new discovery. . . . Like . . . those photosensitive stones that he and Zigmunds Priede and Bill Goldston, Zigmunds' apprentice, did in 1969. Together, they worked out the chemistry, the technique of somehow coating the stone with photographic emulsion and using night as a darkroom — I don't know* how *it was done. Afterward, Goldston said, "You know, Bob, it worked, but we don't know why it worked, or why sometimes it doesn't work." With Rauschenberg, there is always a conquest, a subduing of something, the conquering of something unprecedented and unexpected — and he utilizes it all.*

*— Tatyana Grosman*[29]

**1970.** Telemon Editions, a subsidiary of U.L.A.E., is formed to print unlimited editions of work produced at U.L.A.E. on a newly acquired commerical lithographic offset press. James Smith becomes Telemon's offset lithographer.

Larry Rivers begins collaboration with poet Kenneth Koch on *Diana with Poem*, a fourteen-line poem by Koch accompanied by a three-dimensional, cutout lithograph by Rivers. The four-year project is issued in 1974.

Marisol (Escobar) begins work on *Sign Languages*, a portfolio of ten etchings with aquatint. The series, issued in 1978, takes eight years to complete.

**1971.** Jasper Johns produces *Decoy*, a portfolio of nineteen prints produced from one stone printed on a hand lithographic press and eighteen plates printed on a hand-fed offset press.

**1972.** Saul Steinberg is invited to make prints at U.L.A.E.

The master lithographic printer John Lund begins working at U.L.A.E.

In connection with U.L.A.E.'s fifteenth anniversary, Robert Rauschenberg begins work on a lithographic portrait of Mrs. Grosman. The print, entitled *Tanya*, is not completed until 1974, two years after the anniversary it was to commemorate.

The Metropolitan Museum of Art in New York devotes an exhibition to Robert Motherwell's *A la Pintura* (1968-72).

Robert Rauschenberg and French novelist Alain Robbe-Grillet begin collaboration on *Traces Supectes en Surface*, a book-like portfolio of thirty-six lithographed pages of text and images. The project, issued in 1978, takes six years to complete.

*I found a great rapport between them (Rauschenberg and Robbe-Grillet). . . . One speaks in French, the other in English, so I decided to make them communicate graphically. We call it: "A dialogue." We gave Robbe-Grillet aluminum plates on which to write. Then Rauschenberg answered him on stone. What they speak to one another has great nostalgia and sadness — a* Last Year at Marienbad *quality. Robbe-Grillet wrote the script of that film and still writes about what was — there was once a palace, always a* was *comes through in his words. Rauschenberg answers with images — supermarkets, underwear, bicycles, garbage — the objects of a civilization, and yet with a nostalgia and sadness.*

*— Tatyana Grosman*[30]

**1973.** Working in collaboration with Helen Frankenthaler, Bill Goldston develops a way to produce woodcuts on both a lithographic press and a letterpress.

**1975.** Claes Oldenberg begins to make lithographs at U.L.A.E.

Buckminster Fuller begins work on *Tetrascroll*, a series of twenty-six triangular shaped pages comprising twenty-one lithographs with an accompanying text loosely based on the story of Goldilocks and the three bears. The pages of *Tetrascroll* are bound together and can be

opened like a scroll to a length of forty feet or arranged in a variety of pyramidal forms. The project, issued in 1977, takes two years to complete.

**1977-79.** Alexander Lieberman and Russian poet Andrei Voznesensky collaborate on *Nostalgia for the Present,* a portfolio of twenty-eight lithographs in which Lieberman illustrates a poem by Voznesensky.

**1981.** Universal Limited Art Editions is incorporated. Mrs. Grosman is made director and Bill Goldston president of U.L.A.E., Inc.

U.L.A.E., Inc. publishes *Photos In + Out City Limits Boston,* a portfolio of forty-eight photographs by Robert Rauschenberg. The following year, a portfolio of seventy photographs by Rauschenberg entitled *Photos In + Out City Limits New York C. is also released.*

**1982.** U.L.A.E., Inc. issues a smaller sized, deluxe edition of Buckminster Fuller's *Tetrascroll.*

In January and February, Jasper Johns produces a series of monotypes by reworking the lithograph *Savarin* made in 1977 as an image for the poster announcing his retrospective at the Whitney Museum of American Art in New York.

**1982.** On July 26, Tatyana Grosman dies at the age of seventy-eight.

*I am very conscious of the fact I work as a publisher. From the beginning I was aware that lithographs were printed matter, not a unique drawing or painting, that impressions of graphics reach people all over the world. The artist is exposed that many more times; to release a print is a serious decision. My concern is that what is published show the greatest respect to the artist and to the public. That is my obligation as a publisher.*

— *Tatyana Grosman*[31]

*Jasper Johns* Savarin, *1977-81*

## Notes

1. Quoted in Herbert Mitgang, "Tatyana Grosman: 'the inner light of 5 Skidmoe Place,'" *Art News,* 73 (March 1974), p. 31.

2. Quoted in Calvin Tomkins, "Profiles: The Moods of a Stone," *The New Yorker,* 52 (June 7, 1976), p. 46-47.

3. Quoted in Herbert Mitgang, "Tatyana Grosman: 'the inner light of 5 Skidmore Place,'" p. 29.

4. Quoted in Herbert Mitgang, "Tatyana Grosman: 'the inner light of 5 Skidmore Place,'" p. 29.

5. Quoted in Calvin Tomkins, "Profiles: The Moods of a Stone," p. 52.

6. Quoted in Herbert Mitgang, "Tatyana Grosman: 'the inner light of 5 Skidmore Place,'" p. 30.

7. Quoted in Cleve Gray, "Print Review: Tatyana Grosman's Workshop," *Art in America,* 53 (December-January 1965-66), p. 84.

8. Quoted in Cleve Gray, "Print Review: Tatyana Grosman's Workshop," p. 85.

9. Quoted in Calvin Tomkins, "Profiles: The Moods of a Stone," p. 59.

10. Quoted in Calvin Tomkins, "Profiles: The Moods of a Stone," pp. 45-46.

11. Monroe Wheeler, *Modern Painters and Sculptors as Illustrators,* exhibition catalogue (New York: The Museum of Modern Art, 1936), p. 16.

12. Larry Rivers, "My Life Among the Stones," *Location,* 1 (Spring 1963), pp. 91-92.

13. Quoted in Calvin Tomkins, "Profiles: The Moods of a Stone," p. 60.

14. Quoted in Calvin Tomkins, "Profiles: The Moods of a Stone," pp. 60, 62.

15. Quoted in Robert R. Littman, ". . . an understood respect," in *Graphics in Long Island Collections from the Studio of Universal Limited Art Editions,* exhibition catalogue (Hempstead, New York: Emily Lowe Gallery, Hofstra University, 1970), unpaginated.

16. Quoted in Lynn Gilbert and Gaylen Moore, *Particular Passions: Talks with women who have shaped our times* (New York: Clarkson M. Potter Inc., Publishers, 1981), p. 18.

17. Quoted in Lynn Gilbert and Gaylen Moore, *Particular Passions: Talks with women who have shaped our times,* p. 19.

18. Quoted in Calvin Tomkins, *"Profiles: The Moods of a Stone,"* p. 65.

19. Quoted in Thomas Krens, *Helen Frankenthaler Prints: 1961-1979* (New York: Harper & Row, Publishers, 1980), p. 23.

20. Quoted in Calvin Tomkins, "Profiles: The Moods of a Stone," p. 66.

21. Quoted in Edward A. Foster, *Robert Rauschenberg: Prints 1948/1970,* exhibition catalogue (Minneapolis Institute of Arts, 1970), unpaginated.

22. Jim Dine, "Prints: Another Thing," *Artist's Proof,* 6 (1966), p. 101.

23. Quoted in Lynn Gilbert and Gaylen Moore, Particular Passions: Talks with women who have shaped our times, p. 18.

24. Quoted in Calvin Tomkins, "Profiles: The Moods of a Stone," p. 45.

25. Tony Towle, "Two Conversations with Lee Bontecou," *The Print Collectors Newsletter,* 2 (May-June 1971), pp. 27-28.

26. Quoted in Calvin Tomkins, "Profiles: The Moods of a Stone," pp. 65-66.

27. Quoted in Calvin Tomkins, "Profiles: The Moods of a Stone," p. 76.

28. Robert Motherwell, "The Book's Beginnings," in *Robert Motherwell's "A la Pintura": The Genesis of a Book,* exhibition catalogue (New York: The Metropolitan Museum of Art, 1972), unpaginated.

29. Quoted in Calvin Tomkins, "Profiles: The Moods of a Stone," p. 68.

30. Quoted in Herbert Mitgang, "Tatyana Grosman: 'the inner light of 5 Skidmore Place,'" p. 31.

31. Quoted in Judith Goldman, "The Print Establishment," *Art in America,* 61 (July-August 1973), p. 107.


## Acknowledgements

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The Downtown Branch of the Whitney Museum of American Art is operated under the direction of Lisa Phillips, Associate Curator, Branch Museums with Karl Willers, Assistant Branch Manager. The Downtown Branch is supported by the business community of Lower Manhattan.

## Checklist

All works are from the Permanent Collection of the Whitney Museum of American Art, unless otherwise noted. All works are published by Universal Limited Art Editions and bear the chop mark of the workshop.
Dimensions are in inches, height preceding width, and refer to sheet size.

**Lee Bontecou** (b. 1931)
*Sixth Stone I,* 1964
Lithograph, edition 19/27
46 1/2 x 36 11/16
Gift of Mr. and Mrs. Herbert C. Lee 66.102

**Jim Dine** (b. 1935)
*Midsummer Wall,* 1966
Lithograph, edition 8/26
41 1/2 x 29 5/8
Gift of Mr. and Mrs. Herbert C. Lee 66.103

**Sam Francis** (b. 1923)
*Very First Stone,* 1959-68
Lithograph, edition 2/25
31 1/4 x 22 1/2
Purchase 70.69

**Helen Frankenthaler** (b. 1928)
*Orange Hoop,* 1965
Lithograph, edition 17/24
25 9/16 x 19 3/4
Gift of Mr. and Mrs. Herbert C. Lee 66.104

*Lot's Wife,* 1971
Lithograph, Artist's Proof
130 1/2 x 35 1/2
Print Purchase Fund 78.52

**Fritz Glarner** (1899-1972)
*Recollection,* 1964-68
Book of fifteen lithographs on loose sheets; eight in exhibition (with title page and colophon, not in exhibition), edition 13/30
14 1/4 x 22 1/2 each
Gift of Dorothy and Richard Rodgers Fund 77.83

**Grace Hartigan** (b. 1922)
*Atlanta in Arcadia,* 1962-66
Lithograph, Artist's Proof
27 1/2 x 20
Purchase 73.49

**Jasper Johns** (b. 1930)
*Pinion,* 1963
Lithograph, edition 27/36
40 x 28
Gift of Mrs. Volney F. Righter 66.110

*Ist Etchings,* 1967-68
Portfolio of six prints each with one etching and one photoengraving (with title page and colophon, not in exhibition), edition 8/26
25 3/8 x 19 1/2 each
Gift of Mr. and Mrs. Stanley L. Helfgott 71.236 a-h

*Savarin,* 1977-81
Lithograph, edition 41/60
50 x 38 1/8
Purchase, with funds from the Friends of the Whitney Museum of American Art 82.10

*Usuyuki,* 1979
Lithograph, Artist's Proof
34 1/4 x 50 1/4
50th Anniversary Gift of Philip Morris Incorporated 80.19

**Marisol** (b. 1930)
*Hand and Purse,* 1965
Lithograph, edition 15/21
41 1/2 x 29 5/8
Gift of Mr. and Mrs Herbert C. Lee 66.106

**Robert Motherwell** (b. 1915)
*Gauloises Bleues,* 1968
Aquatint with collage, edition 3/75
15 1/8 x 10
Gift of Mr. and Mrs. Stanley L. Helfgott 68.72

**Robert Rauschenberg** (b. 1925)
*Abbey's Bird,* 1962
Lithograph, Artist's Proof
22 1/2 x 17 9/16
Gift of Rock-Hil-Uris, Inc. 63.109

*Front Roll,* 1964
Lithograph, edition 2/8
41 x 28 5/8
Neysa McMein Purchase Award 77.14

*Tanya,* 1974
Lithograph, edition 9/18
32 3/4 x 18 1/4
Private Collection

*Glacial Decoy Series*, 1979
Five etchings, edition 16/22
24 3/4 x 16 3/4 each
50th Anniversary Gift of John H. Gutfreund in honor of Charles Simon 80.20 a-e

**Larry Rivers** (b. 1923) and **Frank O'Hara** (1926-1966)
*Stones,* 1957-59
Portfolio of twelve lithographs and title page (with one lithograph and colophon, not in exhibition), edition 11/25
18 3/4 x 23 1/2 each
Gift of Mr. and Mrs. Joseph L. Braun 77.123 a-l

**Larry Rivers**
*Stravinsky II,* 1966
Lithograph, edition 6/21
28 x 40
Gift of Mr. and Mrs. Herbert C. Lee 66.108

**James Rosenquist** (b. 1933)
*Dusting Off Roses,* 1965
Lithograph, edition 22/35
30 1/2 x 21 3/4
Gift of Mr. and Mrs. Herbert C. Lee 66.109

**Cy Twombly** (b. 1929)
*Note III,* 1967
Etching, edition 11/14
25 1/2 x 20 1/2
Purchase 73.22